

CALL LETTER

The Official Publication of KTSB-Austin's Alternative at The University of Texas at Austin



INSIDE:

AGONY COLUMN BELEZA TROPICAL WANNABES

SPECIAL SXSW ISSUE

VOLUME 2 NO. 7 MARCH

KTSB **PROGRAM SCHEDULE** SPRING 1989

UT student radio - 91.7 cable fm



	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7						Alan Watts	
8							Asian World Music
9							Latin World Music
10							Latin World Music
11							African World Music
NOON						New Sampler	
1							
2	Muddy Monday	International Folk	The Cross	Psychedelic	New Orleans Alive	American Folk	
3							
4						♀ Show	
5							
6	News/Campus Community Calendar/Sports Campus Voices					UT Week in Review	Sports
7							UT Focus
8					Local Show		Alan Watts
9							Guest DJ
10	Poetry	New Album	Feature Artist	Feature Album	Live Dead	Hip Hop & Rap	Jazz
11	New Age	Reggae	Hardcore	Industrial			
MID						Dance	Jazz
1							
2					Metal	Experimental	
3							
4							
5							
6							

**Alternative
Music**

Without students, a student radio station would just be like any other radio station.

Realizing this, KTSB is firmly committed to keeping students involved with its programming, and tries to insure that student radio appeals to all students.

Weeknights at 6:30, listeners can tune in to *Campus Voices*, which offers a variety of public affairs programming geared to the specific needs of the diverse groups that make up the UT community.

Non-political in nature, they are primarily cultural and information-oriented shows, offering news, music, and discussion of issues of specific interest to various ethnic groups, as well as announcements of upcoming events.

Monday night features *The Mexican-American Awareness Hour*, followed on Tuesday by *The Hillel Show*, produced by the Hillel Foundation, a Jewish student organization.

On Wednesday, the Texas Union Asian Culture Committee presents *East Winds*, featuring music and news from all of Asia, including the southern nations such as India, Pakistan, and Bangladesh.

The UT Department of German's *The German Show*, airs on Thursday, and the week closes out with KTSB's own *For The Record*, a program including interviews with University personalities, a campus events calendar, and discussion of issues relevant to all students.

With the exception of *For The Record*, all programs are produced solely by the sponsoring group, and therefore do not necessarily represent the opinions of the station.

Whatever your interests may be, KTSB has something for you. Be there!



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Byrne uses Brazilian beat in his *Beleza Tropical*

By CHRISTINE JUHNG

Many of us are still smarting from the Grammy Awards choice of Bobby McFerrin's *Don't Worry, Be Happy* last month over Tracy Chapman's *Fast Car* for best record of the year. No matter how McFerrin defends his tune's social relevance, it just doesn't wash.

David Byrne's Brazilian music compilation, *Beleza Tropical* acoustically is just as simple a pleasure as McFerrin's musical cotton candy. So it's understandable that after the first 10 times my roommate played this album, it got on my nerves — and it wasn't just because he played it 10 times in a row. That "I'm so happy I could do the dishes" glow emanating from his face was just too much.

After a while, however, I found myself trying to mimic those playful melodies and foreign words whose meaning I don't understand. Before I could limbo under the dining room table, it happened. I reached into my roommate's album collection and taped the damn thing.

I must admit that *Beleza Tropical* is a brilliant and diverse collection of Brazilian pop music. Initially, my somewhat American bias led me to believe that frolicsome melodies delete the songs' conscience. American pop tends to be intellectually and sexually shallow, but this heartfelt compilation is different. These ballads represent a special culture with a rich oral tradition — and they are just a taste of a network serving an often illiterate yet information-hungry people.

David Byrne of Talking Heads' fame compiled *Beleza Tropical*. In the liner notes, he expresses his wish that all listeners avoid a mistake like mine. He wants people to hear the songs for what they are, obviously something not easily apparent on first exposure.

"The 'lightness' of much Brazilian pop music is often mistaken or confused for American middle-of-the-road bland radio ballads," he writes. "We have come to associate lightness, subtlety and easy

rhythms with shallowness and music without guts. It is a mistake that can blind us to much of the world's great music."

Brazilian Portuguese, which mixes the language of Portugal with several African and native-American languages, has a much different rhythm than English. *Beleza Tropical's* 14 songs, which features artists resembling anyone from Allison Moyet to the Grateful Dead, are crowded with lyrics. They contain very few bars of straight instrumental, but that's fine because these artists have something to say.

Most of the songwriters on this album are from the 60's generation. Their musical influences include the Beatles and the Stones as well as bossa nova, a style of Brazilian music with an American jazz flair.

For many years, these songsters have used their music to express awareness on a political and personal level. Their lyrics, once examined in English in the liner notes, reveal an abstractness necessitated by the watchful eye of the Brazilian authorities after the 1964 military coup. They are truly poetic, containing double and sometimes triple entendres symbolizing religion to love to Americanization.

In turn, musicians in the states have not let this talented form of expression go unappreciated, adopting the styles and meshing them with their own. Byrne has had an interest in Brazilian music long before this project and it is safe to say that his exposure to these cultural heroes has impressed him — he is planning at least two more compilations featuring samba and pagode, the dance music of the mainly urban poor in and around Rio, and forro, the dance music of the poor around the Northeast.

Beleza Tropical has teased listeners by exposing a wonderfully different culture from our own, a culture who hasn't forgotten the meaning of song. Hopefully, Byrne's upcoming projects will be as successful as this one.

KTSB: From humble beginnings comes Austin's alternative radio

By CHARLES YOUNGS

When FM radio first came into its own in the 1960s, colleges and universities were among the first to tap into the superior audio quality and largely open bandwidth. Quite a few student stations were established in the mold of educational facilities.

As non-commercial, low-power experiments into the ether, student radio offered musical alternatives to listeners and necessary learning experiences to communications students. Such access by collegians, who historically have picked up on tomorrow's music today, created a new forum for those bands and artists not marketable on AM radio due to their lack of big label backing.

The challenge faced by a group of determined students in 1986 at The University of Texas at Austin was formidable. There was only one remaining public frequency, and applying to the FCC and building a station was going to take a lot of money as well as unified University backing. These students formed the student radio task force.

The Student Radio Task Force (SRTF) was created as an ad hoc committee of the Students' Association at UT in the spring of 1986. It was comprised of students at the University who are interested in radio broadcasting and the creation of a student-run radio station.

The location of the station was decided when the old Varsity Cafeteria was remodeled to accommodate KTSB. Soliciting equipment turned up some very interesting yet rather workable donations,

Funding began to come in from student benefit concerts and student service fees, while awareness on and off campus grew. New students began coming into the SRTF fold with the knowledge that they were getting in on the ground floor of something big.

University officials were solicited by the SRTF to become a legitimate campus organization. The Texas Student Publications Board of Operating Trustees passed a resolution to include KTSB into its organization on September 17, 1987, allowing electronic media to be considered a publication. This change was made official on December 3, 1987.

Our brand of programming allows over 100 students to experience the rigors and routine of live radio. With more than 50 hours of specialty music each week, a news and sports staff who gather parts of their own news, and student groups who produce many hours each week of cultural and informational programs, KTSB offers more to the local listener than all other alternatives.

The quest for our own FM broadcasting frequency still drives many of the students and staff at the University. April 11 marks the first anniversary of KTSB student radio and we hope this year will be our last as a solely cable FM station. We are placing continued emphasis on professionalism and creativity with the staff. We search for new and interesting ideas and spend much time promoting what is already offered. In short, in more ways than just music, KTSB is Austin's Alternative.



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Agony Column turns pain to gain

By GREG BEETS

Agony Column:

A — a medieval torture device you don't want to know about.

B — nickname for the first advice-for-the-lovelorn columns in the 1800's.

C — in architecture, the extraneous, annoying fixtures on buildings.

All of the definitions above could be true (except the first one, but with the Middle Ages, you never know). In Austin, though, Agony Column is the band Mom warned you about — proud purveyors of the hellbilly deathmetal onslaught that Tipper Gore would christen "porn rock" at first sight.

It's especially appropriate to begin with the different definitions of the term "agony column" because the band's music is interpreted many different ways. Heavy metal, thrash, hard rock and death rock are just a few with metal ranking as the most popular pigeonhole. Bassist Pawl "Crow" Willis has an explanation for the band's lack of classification.

"It's really all the same thing," says Willis. "I hope we get bowheads and frat boys out there. Everyone likes music that hits. I'd hate to see all 15-year-old thrashers, or all shaved-head hardcore people, or all gothic people dressed in black because when you only have one type of people there, you're just filling the need of a scene."

In a sense, Agony Column is disenfranchised from any particular aspect of the Austin music scene. They don't quite fit into the rowdy-rock-and-roll atmosphere of the Back Room, the Shiner Bock-swilling confines of Liberty Lunch, or even the expansive, club-to-club underground music scene.

Still, the band is playing to an increasing number of fans from all walks of music who have coalesced around Agony Column and their concept of "music that hits."

The band formed when guitarist Stuart Laurence met vocalist Richard Turner in July 1984.

"We were working in the back of Mr. Gatti's," says Laurence, "and we were obviously bored, so we started a rock band."

Willis came aboard shortly thereafter. As it turned out, Willis and Turner had met each other during high school in Arkansas. Willis hails from the small Arkansas town of DeWitt, and many of the hometown boys didn't take too kindly to Willis and Turner's unconventional appearance.

"These big redneck[s] ... would beat us up," recalls Turner. "The unifying factors that got us into trouble were bleached hair and earrings. I was real ... happy to get to Austin."

"Arkansas warped us," says Willis, "made us angry."

Laurence came to Austin from Fort Worth. The Kiss influences in the band's sound are largely due to him since he listened to nothing but Kiss for four years of his adolescence. Then Laurence discovered the many virtues of hardcore.

"My parents thought I was coming to Austin to go to school, but I was coming here to be in a punk rock band," says Laurence.

Agony Column played its first show on March 21, 1985 at the old Continental Club. The first drummer left shortly, but the band hooked up with former Wimpy Dicks drummer Charlie Browell through an ad in *The Austin Chronicle*. Browell had just moved to Austin from San Luis Obispo, Calif., and he hit it off with the band immediately. The lineup hasn't changed since.

Ironically, heavy metal seeped into Agony Column's sound by accident. Originally, Agony Column was a doom rock band. Laurence would play metal chords as a joke, but the joke subsequently evolved into the Southwestern-flavored bulldozer sound that possesses fans in various states of mosh and skank that sometimes erupts into violence.

"It's kind of an unfortunate byproduct. Since the music is violent, sometimes people get violent," Laurence said. "At our last show, there was a huge area for a

pit and no one would go in there, like they were afraid they'd get knocked down. A lot of ... [angry] people will throw sucker punches and think they won't get caught."

For the most part, though, the thrash is a thrash and everyone has a wild time. The band screeches through tunes like *God, Guns and Guts*, *4X4* and *Blackjack* with a furious intensity that is epitomized by Turner's vengeful-looking stage posture. In addition, the band does a mean version of Kiss' *Rock and Roll All Nite* that leaves Poison's sappy rendition stuck in the mud. Agony Column isn't glam-rock by any stretch, although they have engaged in theatrics from time to time.

"We really just like to jump around and play, but I used to spit fire," Willis says. "I'd like to start spitting fire again, but I had to quit because I accidentally set two people on fire."

With all this fire-spitting, thrashing and song titles like *Bag of Bones* and *666 Guns*, some people might come to the conclusion that Agony Column might be doing the work of the devil.

"The ones that point their fingers need to see that heavy metal doesn't make kids this way, kids make heavy metal this way," says Willis. "There's a reason for that, and they should look into it."

"We're not a satanic band," says Laurence, "but let's face it, there's some pretty gnarly ... [stuff] in this world."

It is this "gnarly ... [stuff]" that gives Turner inspiration for songs.

"I do a lot of real analogous stuff," says Turner. "I create stories out of experience and a lot of it is real heavy stuff I get out of living life on the edge completely."

"I'd like to start spitting fire again, but I had to quit because I accidentally set two people on fire."

--Agony Column's Pawl Willis

Agony Column's first album, *God, Guns and Guts*, has been in the can for quite some time, but the band's label, PVC, recently went bankrupt. Now, Agony Column is on Big Chief, a New York-based metal label, and the album should be released in April. Once the album is out, the band hopes to begin its first tour outside of Texas.

Willis, for one, would like to go back to Arkansas and do a show for the hometown boys.

"All these people who hated me in high school can pay 10 bucks to come see me," Willis said.



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South by Southwest

Industry conference to showcase area's best musicians

By GERARD FARRELL

In days of old, all roads led to Rome. Come March 16, all music business roads lead to Austin.

Record company and radio executives, producers, critics and bands from coast to coast and as far away as West Germany and the UK, are packing up and heading South by Southwest for a four-day conference covering virtually every aspect of the industry.

The directors of South by Southwest (SXSW) are expecting a minimum of 1500 participants to attend more than 15 workshops and panel discussions on topics ranging from *Do It Yourself: Record companies ignore you? Make and sell your own recording to Whither Rock? Feisty music writers discuss the future of rock criticism, and practically everything in between.*

Now in its third year, SXSW has grown considerably since its inception, with this year's predicted participation more than doubling the turnout of 700 in 1987. Last year, the conference drew 1,200 participants, said Louis Black, SXSW co-director.

The conference began, according to Nick Barbaro, SXSW co-director, as a regional version of the New Music Seminar in New York, which caters to major labels such as CBS and Warner Brothers.

It's a conference that enables people to talk about different ideas, said Roland Swenson, SXSW director. "We try to bring in people who work in the music business on a local basis," while including those on a national basis as well.

Along with executives from such major record companies as A&M, Warner and MCA, there will be representatives from "indies" (independent labels) like Bar None Records, from Hoboken, New Jersey, and Austin's own Jungle Records.

While a music seminar was the original idea, Swenson said, the focus changed to emphasize media as well.

Regardless of one's stated purpose for coming, the bottom line at SXSW is music. People come to see the bands, and the bands — this year 250, plus 50 solo performers — come to be seen.

"It's exposure," said Susan Moffat, SXSW softball coordinator. "Where else can they get all these agents to come and see them?"

Co-director Louis Meyers agreed. "It's definitely geared towards live music," he said.

This year, there are more than 20 clubs participating in the three-night music festival, a number that Meyers said is "actually up a little bit" over last year. "Every club wants to be involved," he said.

It's an arrangement by which everyone benefits. "The clubs are packed and the bands get seen by a lot of people," Black said.

"It really is as much about the touring and booking aspects of the business," Barbaro said.

To say "touring" is putting it mildly, with bands coming from every corner of the United States, as well as two from Canada and eight from Europe.

Swenson said a lot of other conferences charge bands for performing. "We don't do that."

Bands coming to SXSW are actually paid for appearing. "In order to be part of the festival, [clubs] charge a \$3 cover. That money goes to the bands," Black said.

"This can only happen in Austin," SXSW spokesman Kevin Connor said, adding that many music industry executives know the city's reputation for live music and SXSW offers them an excellent opportunity to check it out. "This is the time for them to get down here."

Connor said the number of clubs in town and the fact that so many of them are so close together on Sixth Street also makes it more convenient.

People who don't want to pay the \$3 at each club can purchase a pass good for all 300 acts at all 20 (23 on Saturday) venues on all three nights, for \$10 — making it "the ultimate Spring Break bargain," according to Connor.

"You can spend a week at the beach, come back on Friday with a tan and \$10 in your pocket, plus whatever else you need to spend, and still have the best three nights of live music in Austin for the whole year," he said.

This year's passes are in the form of wristbands, to insure that they are not lost, stolen or shared, Connor said. They are available at four locations: Antone's Records, Harmony House, Sound Exchange, and Waterloo Records.

While the number of participating clubs has increased, Meyers said, the number of bands has been reduced from last year, when 429 acts participated. He said this was necessary because it was "just too much."

"Our most major complaint last year was that there were just too many acts," he said.

"There's a fallacy that it's an Austin music festival," Meyers said. "The emphasis is to bring in acts that had never been able to get in this part of the country."

It's a fallacy that is easy to understand, however, when one considers that more than half of the bands hail from the Austin area, if not Austin itself.

"The key is to have acts that the out-of-town people will recognize, as well as the local people," Meyers said.

Meyers said the performances are scheduled to give the labels' A & R (artist and repertoire) agents the best opportunities to see a good mix of new and established acts. "I don't need 20 signed acts playing at the same time," he said.

Meyers said they try to match the bands' musical style to the venue, and keep the stylistically similar acts together when possible.

Competition for a booking at the SXSW music festival is fierce, and more than 800 applications for showcases were received this year.

Meyers said most bands send tapes, albums, CDs and videos in attempts to get a showcase, while others go a bit further. "Last year, we had a stripper," he said. "This year, no such luck."

The stripper, Meyers explained, was also the lead singer of a band trying to get a showcase, and yes — they did.

The dream for many of those acts is to be seen by a major label A&R agent, and offered a contract. For some, the dream does come true.

"The bands are coming to get signed," Connor said. "From an industry standpoint, the producers are looking for new talent."

Meyers agreed. "They have their shot," he said. "They've got about 45 minutes to show what they've got."

"The job of any band, once they've gotten into South by Southwest, is to

make the most of it."

Connor said about 25 bands have signed recording contracts following their appearance at SXSW in the last two years. "For some it actually happens right here," he said, noting the case of Austin's Dangerous Toys, who were offered a contract by CBS backstage at the Back Room after playing as part of last year's festival.

"Bands are not only coming to be seen and be signed," Connor said, "but to get press exposure."

Bands who have done well at SXSW in the past also come back, he said. His favorite success story is Chicago's Souled American, who came to Austin last year with no bookings either on the way from or back to Chicago, and left thinking they had come for nothing.

Three weeks later, they were contacted by Robin Hurley, president of Rough Trade Records, who had seen them at SXSW, and signed them to a contract.

Meyers called SXSW "a chance to make a big leap" for many bands, and said minor label acts come to try and make it with a major, while the major labels bring their "baby acts" to get media exposure for them.

One minor-label act looking to make the move up is Texas Instruments. Manager Alex Weiss said they have just recorded their third album for Rabid Cat records, fulfilling their contractual obligation. "We're looking to get a major-label contract," Weiss said.

Other, more established acts, such as The Reivers and Timbuk 3, are making a special trip home to Austin for the exposure SXSW offers.

The Reivers are breaking their national tour to appear at the Ritz on Saturday night and, Connor said, Timbuk 3 will play an acoustic set of all new material Saturday night at Liberty Lunch.

"For them, that [an acoustic set] means they'll perform without the beat box," Connor said.

The number of acts makes it very difficult to predict who will be the ones to make it big as a result of SXSW. "Every year, when I think I know who's gonna get the break, it's always someone else," Meyers said. "The best acts can sometimes fall through the cracks."

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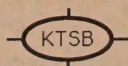
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All submissions, photo or copy, welcomed.

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KTSB would like to thank Jennifer Wong for her graphics help on last issue and would also like to thank the Utmost staff for the unauthorized use of their stuff and area. When we're on the air, rich, and famous we'll play your requests.

KTSB Staff

KTSB News Goddess Kristen Nelson offers info, jobs to listeners and "news monkeys"

Editor's note — We asked the overly-studious and completely thorough KTSB news director, Ms. Kristen Nelson, to tell us a little about her broadcasts. We received a Russian novel, worthy of a Pulitzer if only because it is the first publication in history to have it's own significant gravitational pull. Loose office supplies and furniture disappeared into it long ago, along with a couple of my writers. Tall buildings bend under its influence.

It starts with the creation of electromagnetic radiation in the Big Bang and then recounts the first public service announcement of Cave-man U'n Gowade, who tried to alert his cave-mates to the presence of bears in search of room and board.

The Chinese had just learned how to carve wood when I noticed several of my copy editors slip into comas.

I asked, "Can't you write something simple?" "Sure," she chorled, and pulled this out of her pocket with a fiendishly smug grin....

Life is chock full of controversy. We are living in an age of various and sundry viewpoints, and never-ending choices. Do I wet my toothbrush before or after I squirt toothpaste on it, both, or, God forbid, not at all? Do I say 'poe-TAY-toe' or 'poe-TAH-toe'? Do I go sailing with a lot of money I don't have if Sunday is beautiful, or do I accomplish something productive, like studying. OK, OK ... that was a simple one. But really, folks. What about how our money is spent by bureaucratic agencies? What about how generations younger than our own are growing up? What about the government dictating America's morality?

This is stuff we all ought to think about every once in a while, even if it does seem like a grown up and responsible thing to do.

And sure, we here at KTSB are here to give you an alternative to the processed, commercial mindcandy that tends to crowd the coveted airwaves. I know you guys are listening for the music; I confess I'm a blonde, but I didn't topple off of the eggplant truck this morning.

But have you ever thought that maybe while you're growing musically, you could be growing intellectually as well? It's not as painful as it sounds.

As a matter of fact, it's as simple as tuning in to KTSB Sunday evenings at 6:30 p.m. You see, alternative music isn't the only thing we've got to offer. Alternative viewpoints are part of the package deal, too.

The shows are called UT Crossfire and UT Focus. Sort of B flat names. But (and there's always a 'but') if you care about or are curious about or are ignorant about what's happening with the University, the environment, politics, pornography, pregnancy, AIDS, abortion, morality, ethics, business, banking, money, men, women, children, or current events and interesting people in general, this is it.

UT Crossfire is a debate format show ... two guests of opposing points of view on a topic of discussion, and our moderator, Kevin McHargue. Crossfire premiered this semester with a show about the effects of pornography on sex criminals. Hot news, hot folks, hot show. And quite informative as well.

UT Focus is a one-on-one interview show featuring people of the University community. The voluptuous Ms. Nicki Starr (great radio name, huh?) produces and hosts the show (multifaceted thing that she is). Focus premiered with guest Scott Henson, a Students' Assembly presidential candidate who was running on a grade abolition platform. Like nix grades and let faculty evaluate students subjectively. Interesting. Very interesting.

The shows alternate the Sunday evening 6:30 to 7 p.m. spot.



News Director Nelson knows how important it is to look her best during her newscasts.

So c'mon, help me. I'm running one of the few college radio news departments in the country. I need all the help I can get (this is painfully obvious at times). The very least you can do is listen once and see if you learn anything new. You might even like it. You never know until you try.

I mean, really, what is life without chance?



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Austin

KTSB Platter Matter

1. ELVIS COSTELLO

Spike
Warner

2. THE REIVERS

End of the Day
Capitol

3. BRAVE COMBO

Humansville
Rounder

4. XTC

Mayor of Simpleton
Geffen

5. THE REPLACEMENTS

"TLL BE YOU"
Sire

6. PROHIBITION

Flophouse
Fortress

7. LYLE LOVETT

L. Lovett & His Large Band
MCA

8. THROWING MUSES

Hunkpapa
Sire

9. THRILL KILL CULT

I See Good Spirits
Wax Trax

10. POGUES

"Yeah, Yeah, Yeah"
Island

11. ICE-T

Hiprollers
Sire

12. SMITHEREENS

Beauty & Sadness
Enigma

13. VIOLENT FEMMES

3
Slash/WB

14. ELVIS HITLER

Disgraceland
Restless

15. BUCKPETS

The Buckpets
Island

16. ROY ORBISON

Mystery Girl
Virgin

17. ASHER D & DADDY F.

Ragamuffin Hip Hop
Profile

18. NO MEANS NO

Small Parts Isolated
Alt. Tentacles

19. BRAZIL COMP.

Beleza Tropical
Sire

20. FISHBONE

Interchords
CBS

21. GO BETWEEN

16 Lovers Lane
Capitol

22. PAILHEAD

Trait
Wax Trax

23. HALF JAPANESE

Charmed Life
50 Skadillion

24. NINE POUND HAMMER

The mud, the blood...
Wang Head

25. BAD BRAINS

Live
SST

26. LOU REED

New York
Sire

27. THE BEATNIGS

Television
Alt. Tentacles

28. THE CHILLS

Lost EP
Homestead

29. THE FEELIES

Higher Ground
A&M

30. FIXX

Calm Animals
RCA

31. VARIOUS

Glitch Sampler #4
Glitch

32. THE SHRUBS

Vessels of the Heart
Public Domain

33. THE MONTANAS

The Montanas
Lucy

34. CHRISTMAS

Ultraprophets
IRS

35. NEW ORDER

Technique
QWest

36. NITZER EBB

"Control I'm Here"
Geffen

37. TALL DWARFS

Hello Cruel World
Homestead

38. BONGOS, BASS & BOB

Never Mind S. Pistols...
50 Skadillion

39. THAT PETROL EMOTION

"Groove Check"
Virgin

40. FLIGHT OF MAVIS

Flight of Mavis
Record Cellar

41. JANDEK

On the Way
Corwood

42. BRIAN RITCHIE

Sonic Temple...
SST

43. DOUG SAHM

Juke Box Music
Antone's

44. AMBASSADORS OF FUNK

Monster Jam
Next Plateau

45. JEFF HEALY BAND

See the Light
Arista

46. 13 ENGINES

Byram Lake Blues
Nocturnal

47. CICCONE YOUTH

The Whitney Album
Blast First

48. LIVING COLOUR

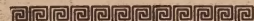
Official Live Bootleg
Epic

49. GIANT SAND

The Love Songs
Homestead

50. LAIBACH

Sympathy for Devil
Restless



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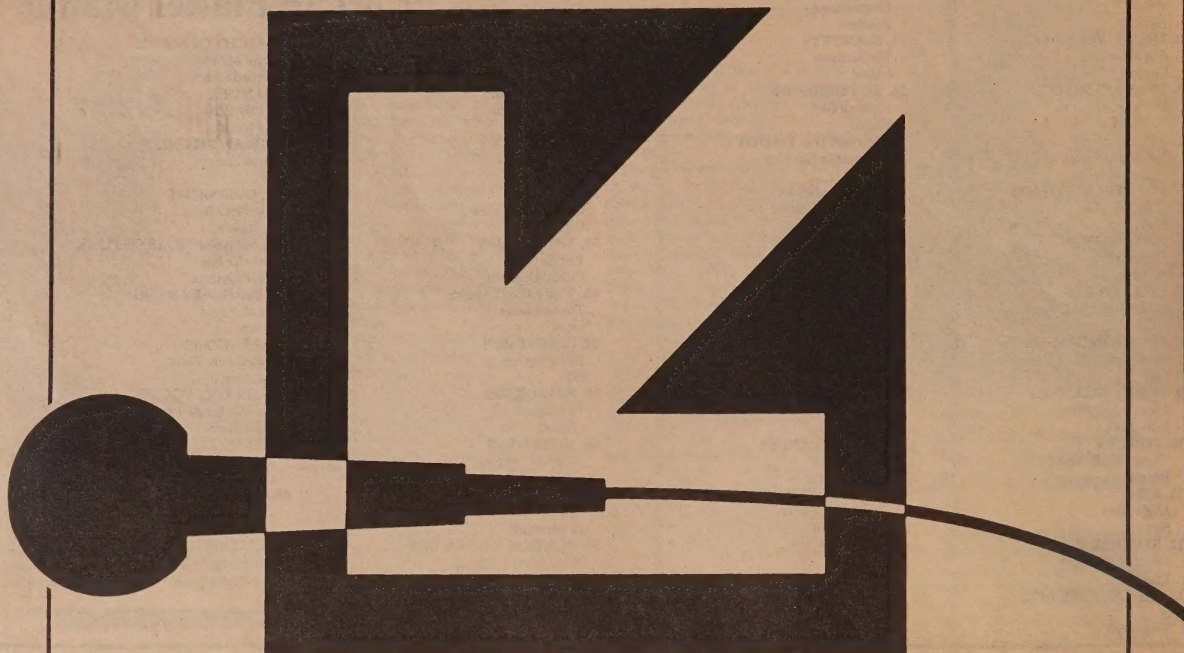
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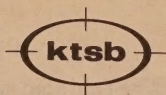
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